

SELECTED WORKS 2011 - 2026

CV

Davide Tidoni is an interdisciplinary artist working from the boundaries of spatial, material, and relational dimensions of sound. His work addresses questions regarding interactions with acoustic space, impermanence, and interdependence.

His practice also includes interests in protest songs, social contexts of struggle, and the use of sound in counter cultures.

He published *The Sound of Normalisation* (2018), a field research on the ultras group Brescia 1911; *Where Do You Draw the Line Between Art and Politics?* (2021), a series of interviews with individuals active at the intersection of art and politics.

In 2025, he co-edited the book *The FIAT Mirafiori Toilets*, which collects photographs of the protest graffiti and drawings made by worker Pietro Perotti in the factory toilets at the FIAT Mirafiori plant in Turin.

WAYS TO MOVE IN SILENCE

2026 . performance

[watch](#)

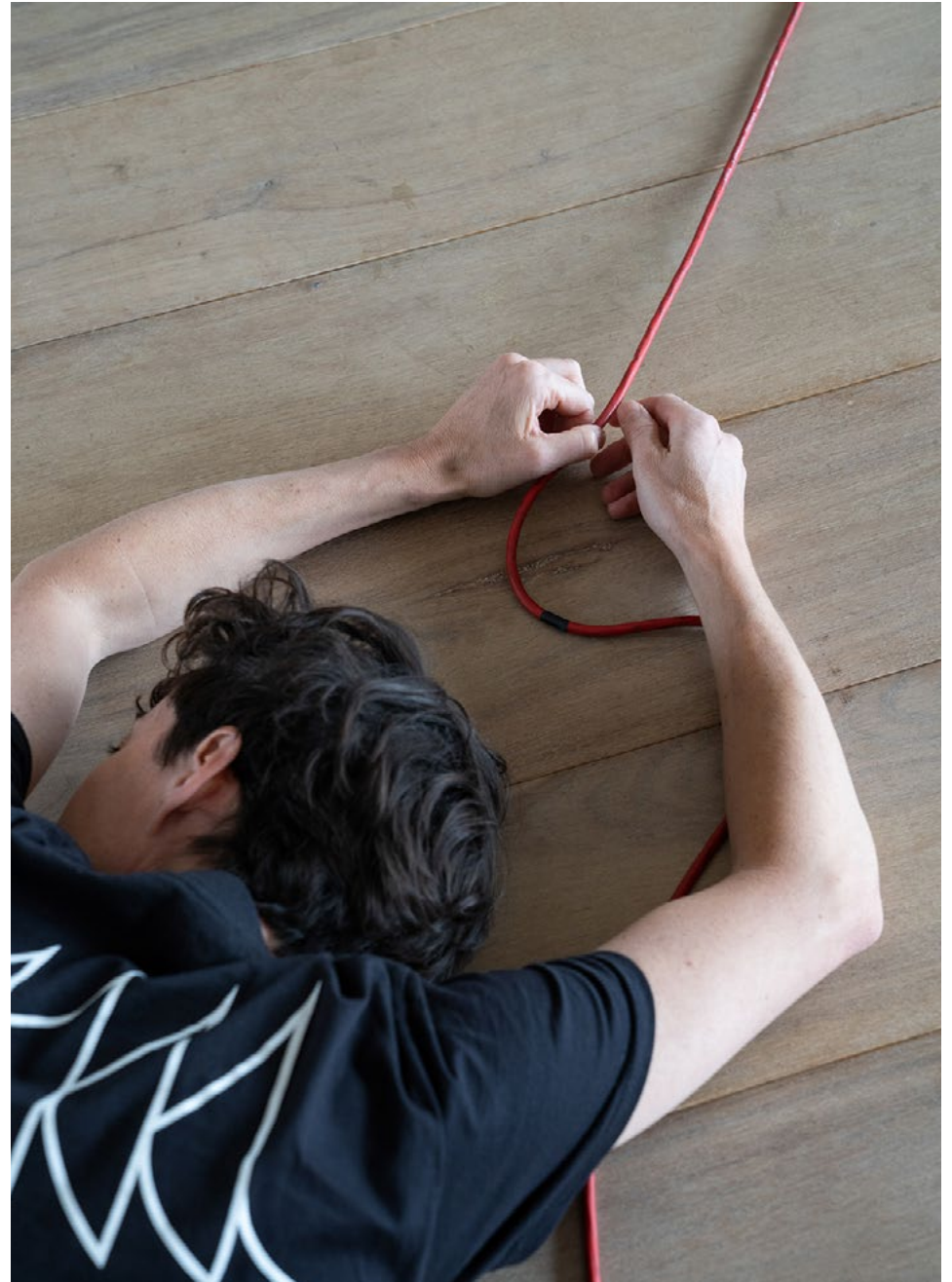
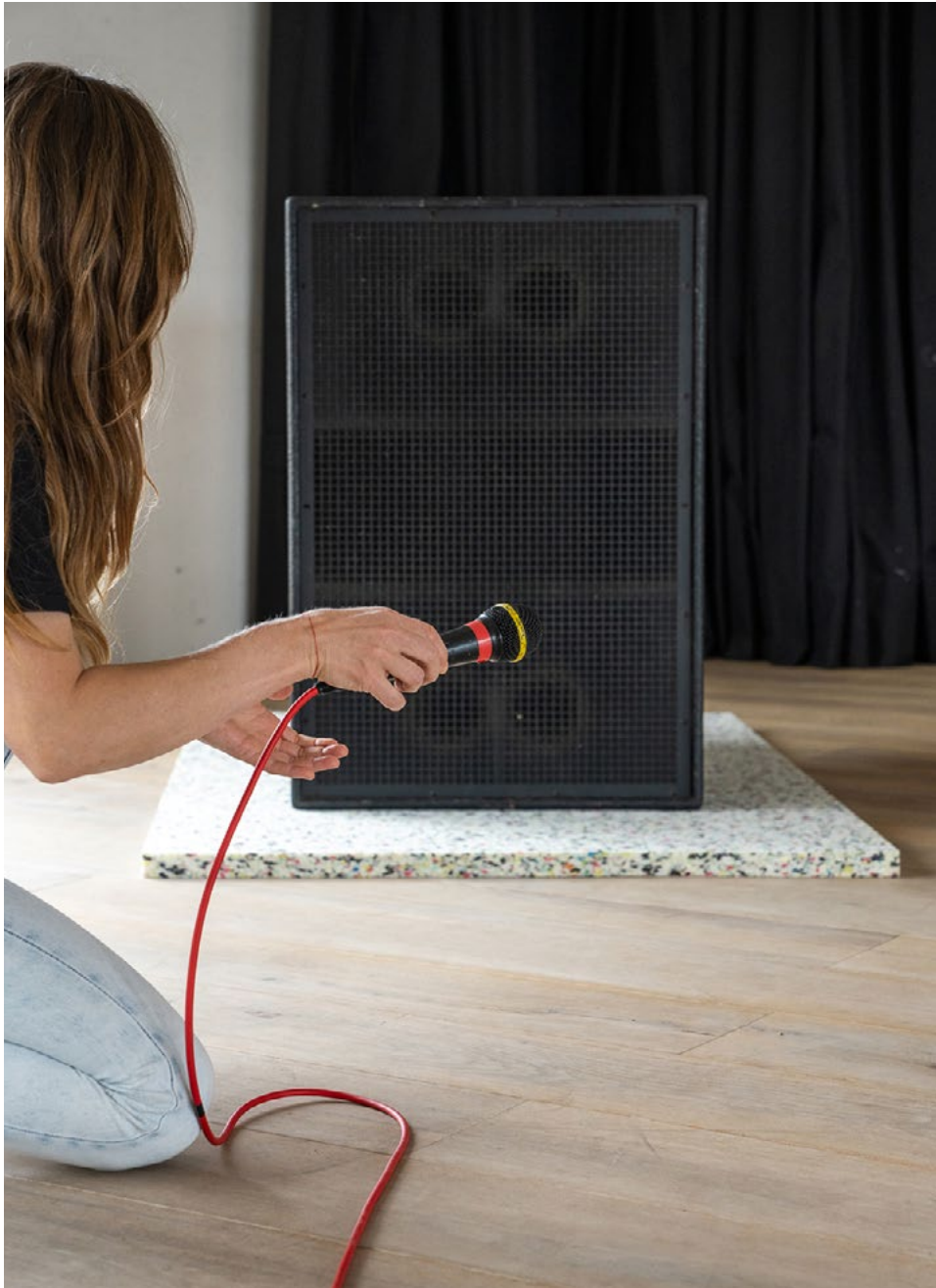
Ways to Move in Silence explores the relationship between listening and movement. Through a series of bodily actions, it engages touch and the production of sound, while attending to acoustic phenomena such as propagation and filtering.

Using the body both as a trigger that activates sound and as a shield that shapes and blocks it, the work foregrounds the agency of the listener and manifest their capacity to interfere with and intervene in the acoustic field.

The work challenges the audience's attention, inviting them to notice small changes and subtle variations, as if testing their capacity and willingness to contemplate and observe.



photos by Miles Mischler





TOWARDS, AT, THROUGH

2025 . exhibition

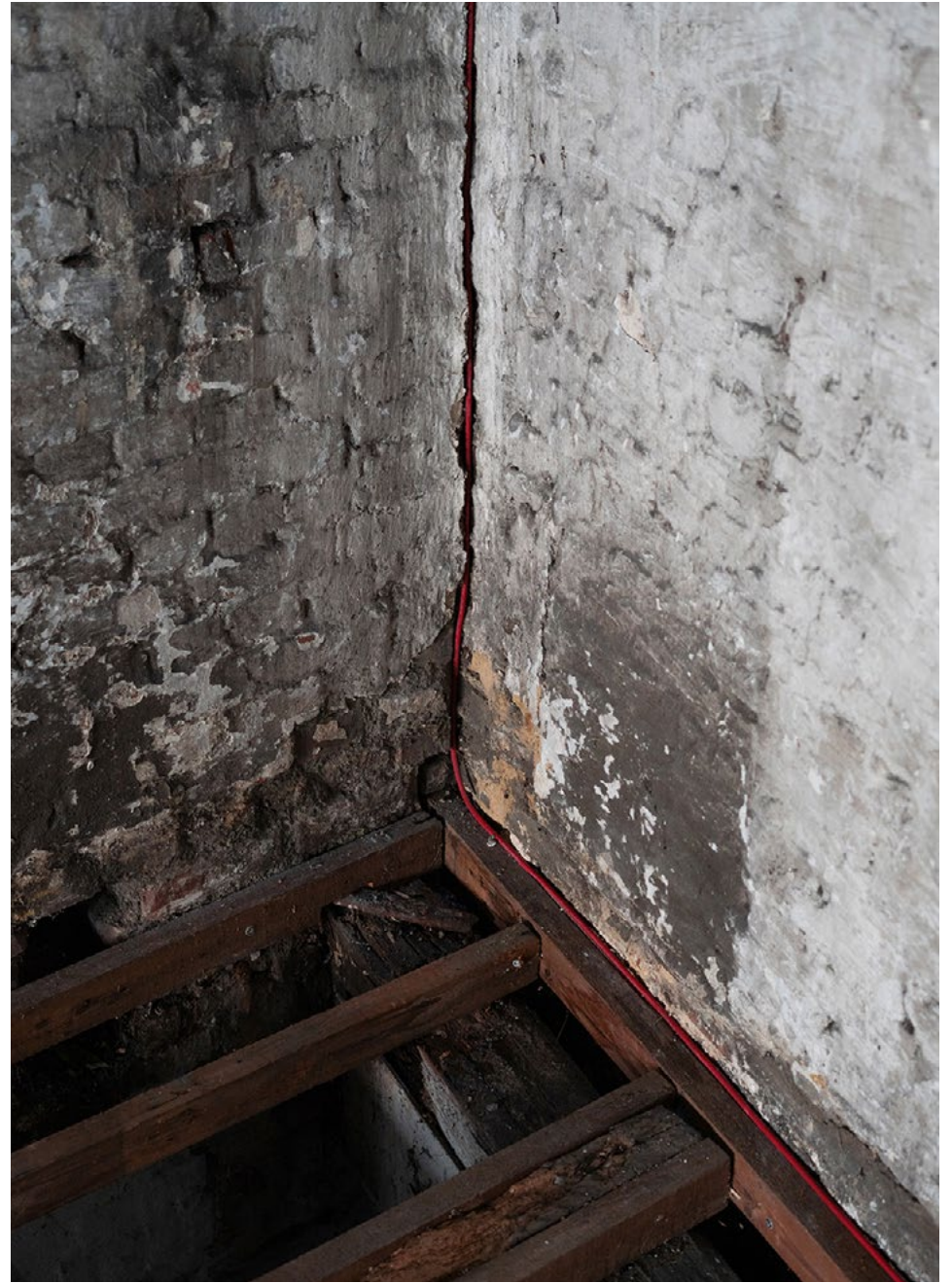
[more images](#)

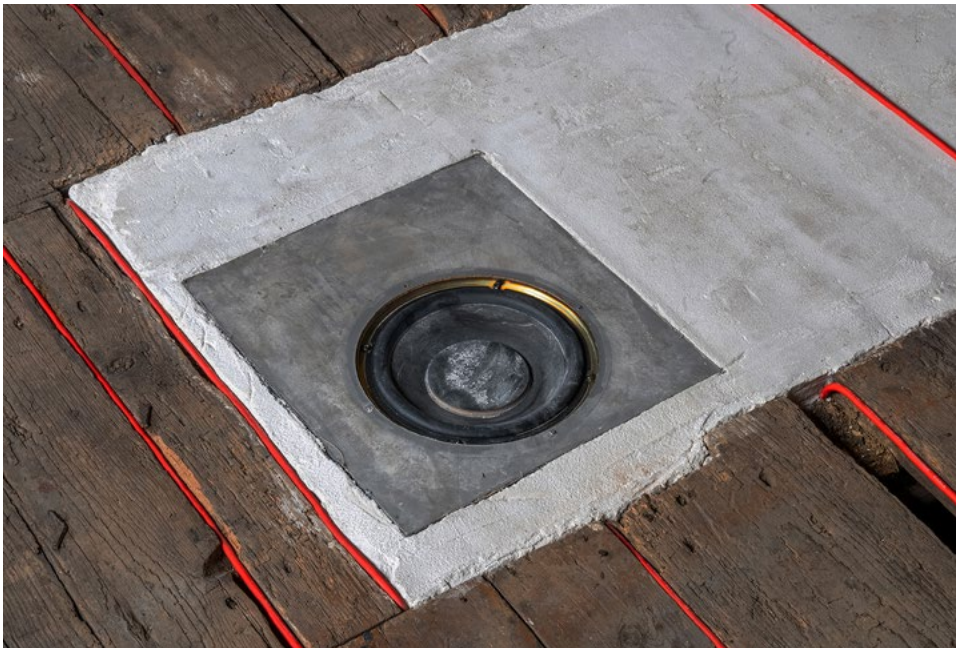
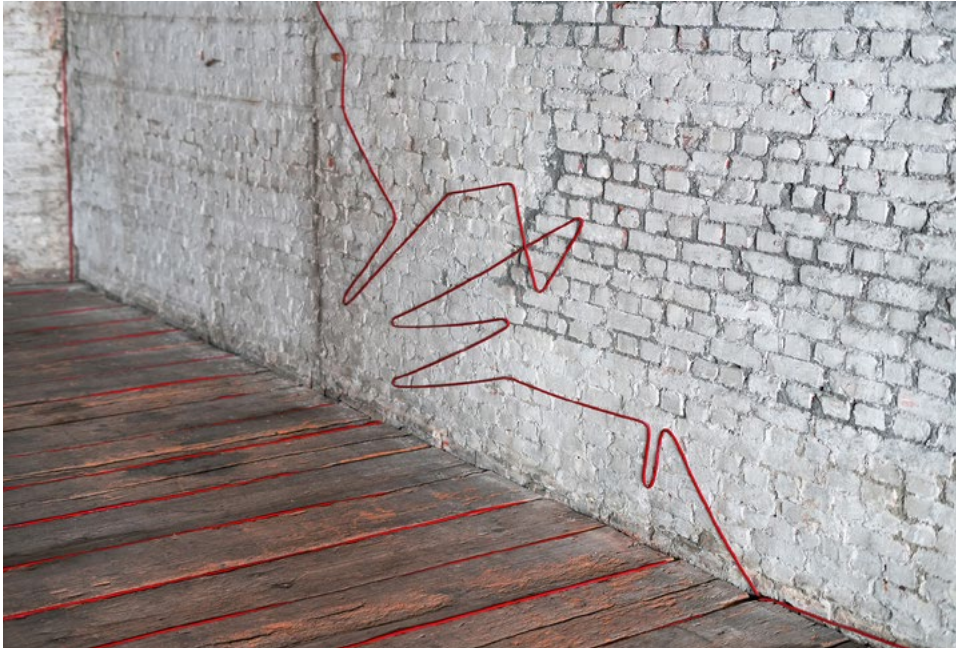
The prepositions that make up the title of the installation refer to movements and positions of the body in relation to space. These prepositions – towards, at, through – capture the “relational dimension” that underlies this site-related work and the formal solutions developed within it.

The work continues Davide’s exploration of sound perception in space and the sensitivity of listening. With conceptual starkness and subtlety, Davide addresses issues of interaction and interdependence between sound, space, body, and movement.



photos by Miles Fischler





THE FIAT MIRAFIORI TOILETS

2025 . publication

[more images](#)

This book collects photographs taken by Pietro Perotti – a worker at the FIAT Mirafiori plant in Turin – who, beginning in 1985, created protest writings and drawings in the factory toilets to oppose the oppressive policies of the company and its boss, Gianni Agnelli. This personal yet widespread form of protest followed years of activism in class struggles and strikes during the previous decade.

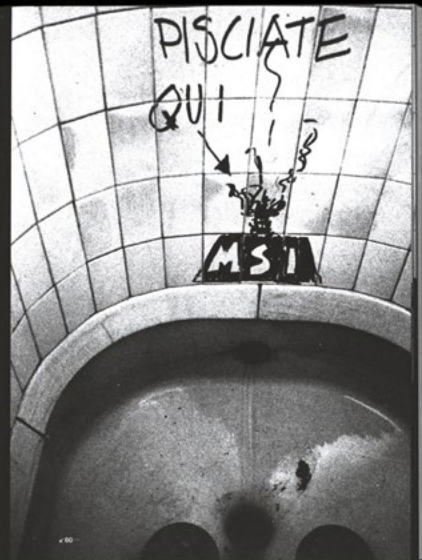
Perotti systematically photographed the drawings and writings, secretly bringing a camera into the factory and timing each shutter release with the automated toilet flushes to muffle the sound of the click. His story begins at a precise moment – early 1985 – and in a specific place: the FIAT factory in Turin's Mirafiori district. Assembled here for the first time, this volume presents a working-class narrative first scrawled and scribbled on the walls of the factory's toilet cubicles, then documented on photographic paper.



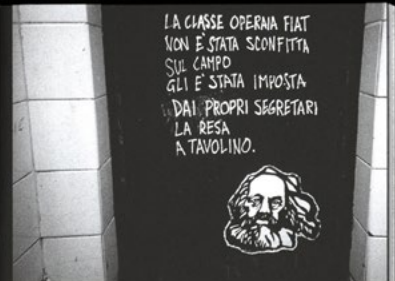


Fotografia di uno dei cessi negli stabilimenti di Mirafiori. Le dimensioni del cessi sono notevoli: una donna può di un uomo di statura alta per la stessa altezza. Si intravede facilmente la difficoltà di documentare la sconfitta.
 Photograph of one of the Mirafiori toilets. The minuscule size of the toilet—barricade a metre deep and with a similar width—allows one to easily gauge the difficulty of documenting the strike.

22



23



A sinistra, grafica che cita un noto manifesto del Maggio '68 parigino realizzato dall'Atelier graphique. Incontriamo ancora questo disegno di Bonaventura Pisani, che si occupa del design del nuovo manifesto della Fiat, prodotto da un gran numero di manifesti singolari a sostegno della lotta operaia. Pagine 29-30: un disegno di un manifesto, che cita il manifesto di Bonaventura Pisani, che si occupa del design del nuovo manifesto della Fiat, prodotto da un gran numero di manifesti singolari a sostegno della lotta operaia. Pagine 29-30: un disegno di un manifesto, che cita il manifesto di Bonaventura Pisani, che si occupa del design del nuovo manifesto della Fiat, prodotto da un gran numero di manifesti singolari a sostegno della lotta operaia.

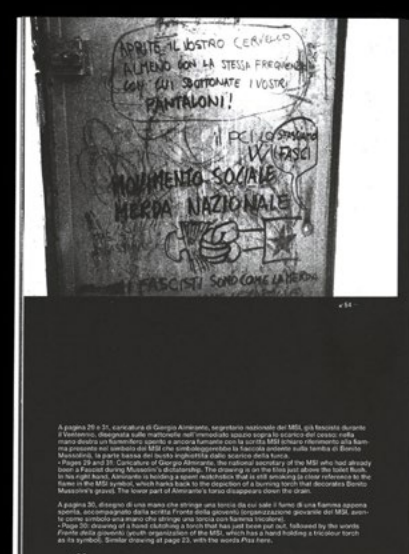
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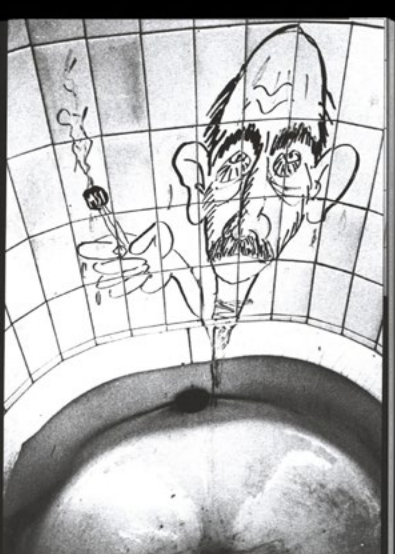


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A pagina 29 e 31, caricatura di Giorgio Aronson, segretario nazionale del MSI, che fa il verso a Bonaventura Pisani, che si occupa del design del nuovo manifesto della Fiat, prodotto da un gran numero di manifesti singolari a sostegno della lotta operaia. Pagine 29-30: un disegno di un manifesto, che cita il manifesto di Bonaventura Pisani, che si occupa del design del nuovo manifesto della Fiat, prodotto da un gran numero di manifesti singolari a sostegno della lotta operaia.

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A pagina 30, disegno di una mano che stringe una torcia da cui esce il fumo di una fiamma appena spenta, accompagnata dalla scritta 'Fiamma spenta, torcia spenta, fiamma spenta, torcia spenta'. A pagina 31, disegno di una mano che stringe una torcia da cui esce il fumo di una fiamma appena spenta, accompagnata dalla scritta 'Fiamma spenta, torcia spenta, fiamma spenta, torcia spenta'. Pagine 29-30: un disegno di un manifesto, che cita il manifesto di Bonaventura Pisani, che si occupa del design del nuovo manifesto della Fiat, prodotto da un gran numero di manifesti singolari a sostegno della lotta operaia.

OUTWARD FROM WITHIN

2023 . exhibition

[more images](#)

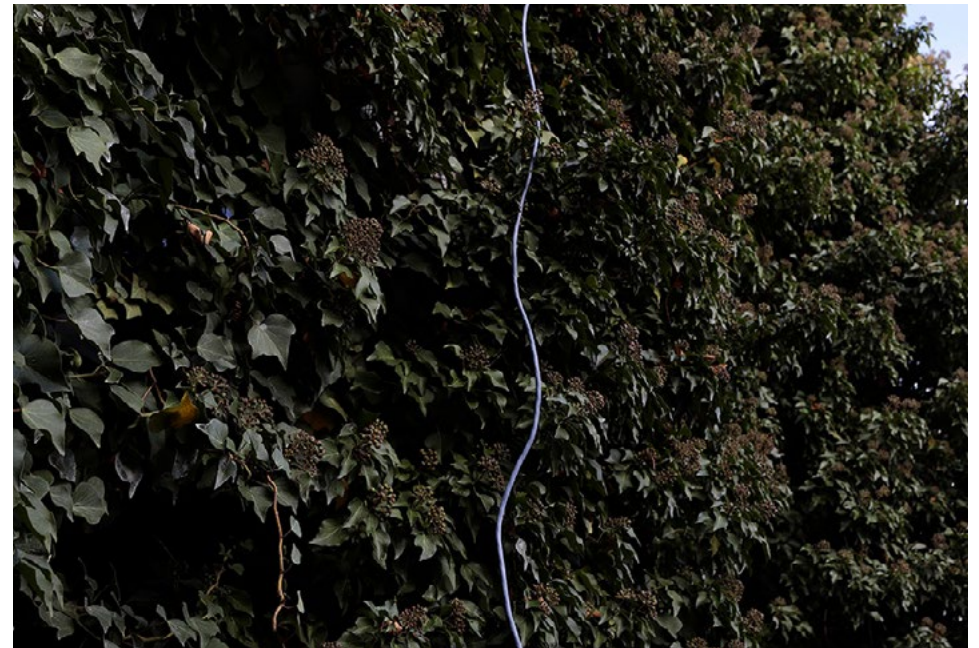
This exhibition focuses on the intimate relationship between “inside” and “outside” as sound passes across and through adjacent spaces.

Developed as a site-specific work in an empty apartment, the exhibition features multiple installations which emphasize the acoustic relationships and ‘dialogues’ between different rooms, a balcony and a courtyard. There are microphones transmitting both environmental and contact sounds from one space into another; loudspeakers also play back recordings of slow-walks that have previously been performed in the space.

This work is intended to produce a sense of presence, communication, and interrelation, ideally resulting in a contemplative orientation towards the site. The otherwise vacant state of the apartment combined with the low playback volumes requires focus and attention, inviting viewers to linger and observe.







WHERE DO YOU DRAW THE LINE BETWEEN ART AND POLITICS?

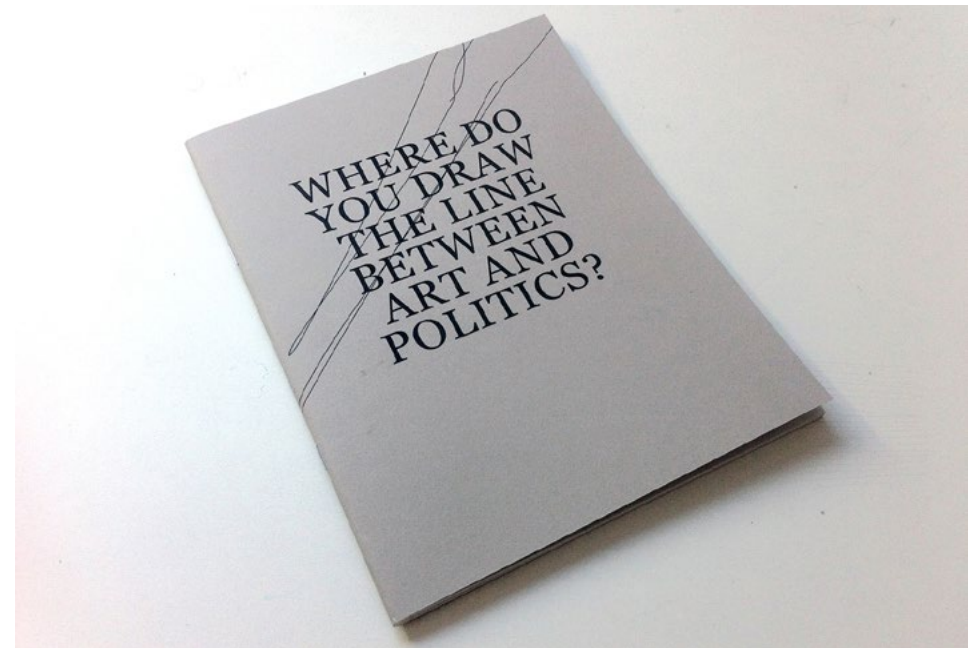
2021 . publication

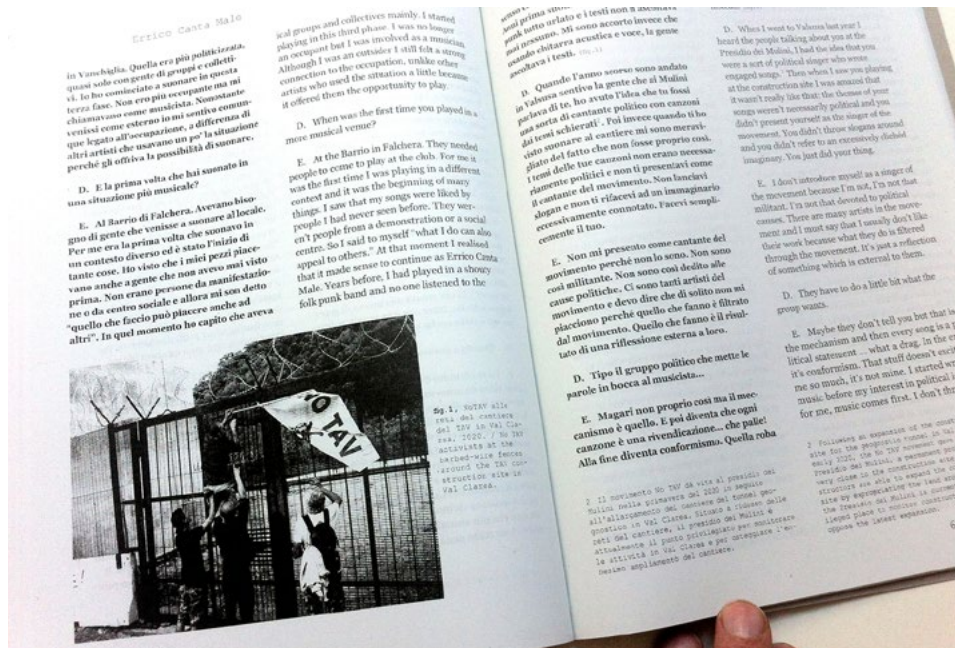
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The project consists of a series of interviews with individuals who have been active in various capacities at the intersection of art and politics.

Between historical documentation, political memory, dialogic reflections, and motivational support, the publication focuses on the experiences, commitments, and feelings that animate and inform aesthetic priorities in social spaces both within and outside of art institutions; a repository designed to inspire and encourage the politicization of aesthetics, as opposed to the aestheticization of politics.

Some of the people I interviewed are: Pietro Perotti, a Fiat worker and self-appointed worker communicator; Lucia Farinati, a researcher, activist and independent curator; and Mario "Schizzo" Frisetti and Luca Bruno, of the Torino Squatters.





ATTACK / DECAY

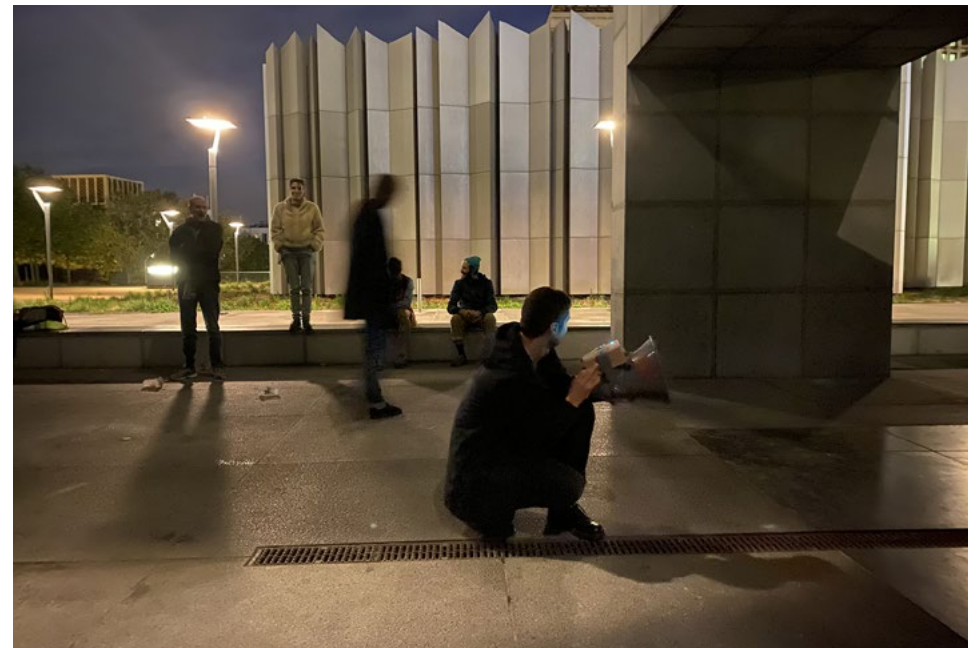
2020 . workshop

[watch](#)

Attack/Decay is a night walk where participants are invited to explore the acoustics of specific locations by means of a custom-built impulse generator device.

The acoustic qualities and the spatial features of the chosen locations serve as a point of departure for developing site related listening pieces.

Through direct experience, the walk introduces participants to primary acoustic principles and spatial listening, framed as a state of interference and interdependency with the propagation of sound in space.





WHEN SOUND ENDS

2021 . exhibition

[more images](#)

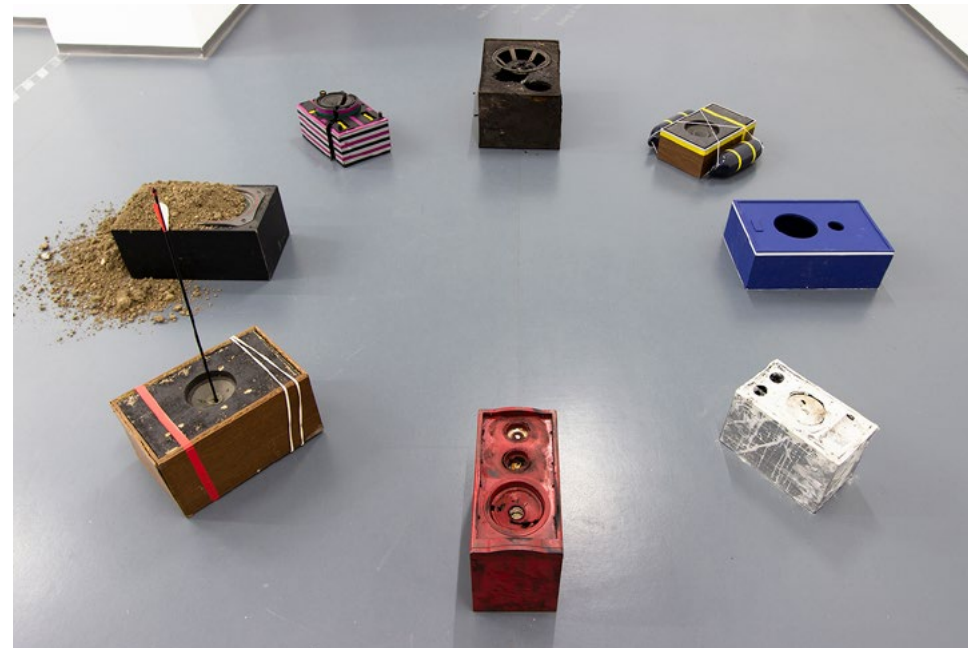
This series of works explores themes of corporeality, in relation to sound production and audition, touch, and loss.

The loudspeakers, microphones, enclosures, and membranes presented in this exhibition are in varying states of disrepair; most are no longer capable of producing sound and thus are poignant objects for meditation on impermanence, bodily frailty, and death.

Each of these corpses bear visible marks of violence, traces of past collisions and other wounds which emphatically encourage viewers to visualize this encounter and the consequential loss of capacity.



photos (1,3,4) by Laurien Bachmann





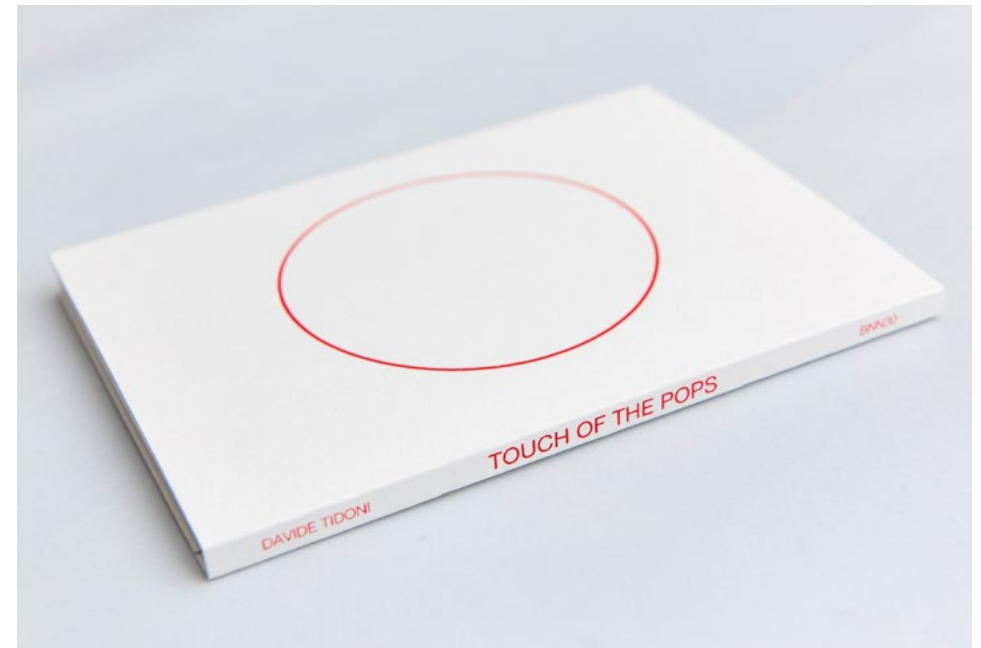
TOUCH OF THE POPS

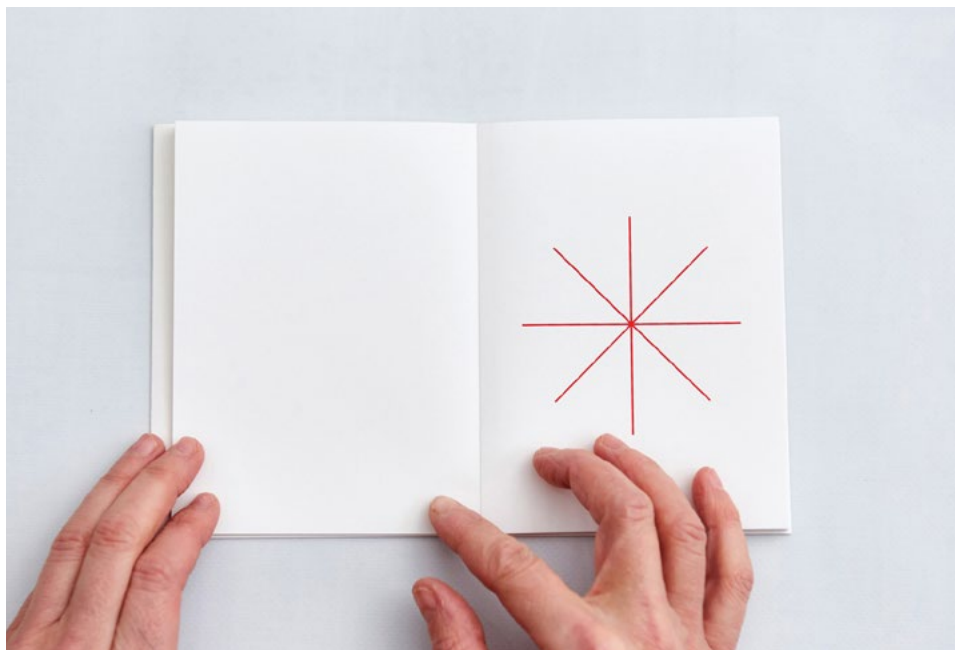
2018 . audio work, publication

[listen](#)

The work documents a series of directly experienced balloon pops. Each pop was performed using a balloon and a location. All locations were encountered separately by chance and chosen for their unique acoustic response.

The recordings presented in the book are intended to document the action of popping, its situatedness, immediacy, and physicality.





COMING INTO BEING

2021 . sound & movement

The point of departure for this work is a series of listening exercises for exploring the relation between sound, space, and movement. After having presented the exercises as pedagogical tools for more than ten years as part of my workshop practice, I've decided to use them as source material for developing choreographed actions and performances.

Exploring the interdependence between touch and sound and the capacity of the body to filter and modulate the propagation of sound in space, the work reflects on the active role of the listener and on their agency to act upon and intervene within the acoustic field.



photos by Michela Di Savino



THE SOUND OF NORMALISATION

[watch](#)

2018 . field research, publication

The project *The Sound of Normalisation* is a collection of audio recordings that documents the sound culture of the Ultras group BRESCIA 1911 in relation to modern football and the wave of repressive measures targeted at organized supporters groups.

The recordings were taken over a period of 15 years and cover: 1) creation, uses and meanings of the chants 2) group principles and collective identity 3) audience participation and the process of social exclusion from the stadium 4) police repression and the political implications of the chants 5) the evolution of the drumming in relation to the drums ban-order of 2007. Each recording comes with a short introductory text and is presented as a video with subtitles.

The work has been published in 2018 by SARU, Oxford Brookes University.



At the stadium, gallipoli vs. BRESCIA, 2010, [01:15]

22 FREEDOM FOR THE ULTRAS

The supporters respond to the arrest of a friend by singing a loud and precise chant. The discipline and power of the singing expresses the rage of the group. Had their friend not been arrested, the chant would have sounded much less powerful. The way in which a chant is sung depends on the situation the group finds itself in. The chant is loud, it is not an act.

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At the stadium, BRESCIA vs. catania, 2015, [02:29]

10 WE ARE BRESCIA

What the supporters demand from the club is transparency and dedication. When these prerogatives are not in place it is their right to raise their voice. 1911 has been always very critical towards the club and its president mr. corioni. They denounce the president because he has never indicated the ultras in any executive decisions. They feel he is incapable of leading the club for the benefit of the supporters.

Hey guys, we've hung a banner here. It says: 'Brescia football club please have mercy'.

We are fed up with them. We put our passion into this. We put our soul into this and they just don't care! This is not good! Because we are Brescia! We are Brescia!

BECAUSE WE ARE
BRESCIA
BECAUSE WE ARE
BRESCIA

Let's have another one. All together.

FUCK THE CLUB

FUCK THE CLUB
FUCK THE BRESCIA
FOOTBALL CLUB

Remember that it doesn't matter how big we are. Even if we're not so many, we've always been active and fought for the right causes! Being part of 1911 is a very special thing. Well done for being here. Now we all leave together. All together!

1911 THERE'S
NOBODY LIKE US
1911 THERE'S
NOBODY LIKE US
1911 THERE'S
NOBODY LIKE US

Oh gnari, ada un momento.

Gom mitit fò el striscio.
Dica cos: 'Brescia calcio per favore pietà'.

I ga rumpit i coloni! I ga rumpit i coloni! Noi ci mettiamo la passione. Noi ci mettiamo l'anima e lur i sa fà i casi sò. E l'è mia giusta! Perché siamo noi il Brescia, siamo noi! Dai dai, dai oh!

PERCHÈ IL BRESCIA
SIAMO NOI
PERCHÈ IL BRESCIA
SIAMO NOI
PERCHÈ IL BRESCIA
SIAMO NOI
PERCHÈ IL BRESCIA
SIAMO NOI

Dai ancora uno. Dai assieme!

SOCIETÀ SOCIETÀ
SOCIETÀ DEL CAZZO
BRESCIA CALCIO

SOCIETÀ DEL CAZZO
SOCIETÀ SOCIETÀ
SOCIETÀ DEL CAZZO
BRESCIA CALCIO
SOCIETÀ DEL CAZZO

Dai dai dai!

E ricordatevi che, al di là del numero, in Italia nel movimento ultras stiamo facendo anche noi la nostra parte, e non da poco... Fare parte del 1911 è una cosa non comune. Applauso a voi che siete qua. Applauso a voi. Adesso non fòra tòcc ensèma. Oh, tòcc ensèma!

1911 COME NOI
NON C'È NESSUNO
1911 COME NOI
NON C'È NESSUNO
1911 COME NOI
NON C'È NESSUNO
1911 COME NOI
NON C'È NESSUNO

At the stadium, BRESCIA vs. verona, 2012, [00:55]

01 IF WE SING WE'LL WIN

Singing gets you involved in the match. Singing is an intervention in the match. Singing is a way of lifting the team and roaring them on to victory. This is the fundamental ultras' belief: the firm conviction that their voices can change the result of the match.

**FORZA BRESCIA
FORZA BRESCIA
FORZA BRESCIA**

I can't hear shit!
Come on now!
Louder!

We are going to win 2-1 but we have to sing! If we sing we'll win, if not we won't!

Come on, if we sing we will win!

**VERONESE BASTARD!
VERONESE BASTARD!
VERONESE BASTARD!
VERONESE BASTARD!**

Oh dai gnari.

FORZA BRESCIA FORZA BRESCIA
FORZA BRESCIA FORZA BRESCIA
FORZA BRESCIA FORZA BRESCIA

Oh sè sintit un casso!
Oh dai oh!

Dai che vinciamo 2 a 1, però beogna cantà!
Bràò bel discorso, beogna cargà.
Se cantom vensom, se no no.
Dai! Se cantiamo vinciamo!

**VERONESE È VERONESE È
VERONESE È VERONESE È
VERONESE È VERONESE È
VERONESE È VERONESE È
BASTARDO!**

On the train, on the way back to Brescia after the match in cremona, 2006, [03:11]

07 THEY ARE ALL WAITING FOR US

This recording documents part of the process of creating the chant 'Aspettan tutti me' (They are all waiting for me). 1) One person begins the chant and starts the process. 2) The group accepts the initiation of the individual initiator and starts to sing showing its approval by contributing to the development of the chant. It is important to note how the last verse of the chant changes each time before it reaches its final form.

As often happens, the lyrics of the chant take inspiration from real life experience. The chant 'Aspettan tutti me' refers to an event that took place a few hours before its creation. After a fight with another faction of supporters from Brescia, the ultras group Brescia 1911 decides to delay their own arrival at Milan station to avoid encountering the police and potential arrests.

WE'RE ALL PISSED UP AT THE
POLICE STATION

I DON'T UNDERSTAND WHY
THEY ARE ALL WAITING FOR ME
IN MILAN AT 3:00

I DON'T UNDERSTAND WHY?
WE'LL STAY AWAY FOR 3 DAYS
WE'LL STAY AWAY FOR 3 DAYS
WE'LL STAY AWAY FOR 3 DAYS

What if we stop in Rimini?
...so we can take Ciccio to the
beach. He needs to wash!

CICCIO RIMINI CICCIO RIMINI
CICCIO RIMINI CICCIO RIMINI
CICCIO RIMINI CICCIO RIMINI

EVERYBODY TO RIMINI
EVERYBODY TO RIMINI

EVERYBODY TO RIMINI

Hey, are you recording?
Sure! This is the best part to record.
I can give you a copy if you want.

Hey look! Somebody wrote:
'Justice for Paolo - Brescia 1911'.
Yes, it's us, we did it earlier.

I DON'T UNDERSTAND WHY
THEY ARE ALL WAITING FOR ME
IN MILAN AT 3:00

I DON'T UNDERSTAND WHY
THEY ARE ALL WAITING FOR ME
IN MILAN AT 3:00
FREEDOM FOR THE ULTRAS!

Hey Rasta, what a shitty wine you brought...

IN QUESTURA TUTTI
SBALLATI

NON CAPISCO PERCHÈ
ASPETTAN TUTTI ME
A MILANO ALLE 3:00
NON CAPISCO PERCHÈ!

STOM EN GIRO 3 DE
STOM EN GIRO 3 DE
STOM EN GIRO 3 DE

Eh, facciam fare un
bagno al Ciccio, dai!
Fermiamoci a Rimini
che vuole lavarsi...

**CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI
CICCIO RIMINI**

Dai dai fermiamoci.

**TUTTI A RIMINI
TUTTI A RIMINI
TUTTI A RIMINI**

Eh leggi! Hanno scritto:
'Giustizia per Paolo'.
Eh, lo abbiamo fatto noi
prima...

NON CAPISCO PERCHÈ
ASPETTAN TUTTI ME
A MILANO ALLE TRE
STOM EN GIRO 3 DE!

NON CAPISCO PERCHÈ
ASPETTAN TUTTI ME
A MILANO ALLE 3:00
LIBERTA PER GLI
ULTRAS!

Eh, Rasta, che vi de
merda ghe tót pò?

ALL BODIES END IN SILENCE

[watch](#)

2018 . video

The work presents several actions Davide has performed with microphones. These actions reflect on the materiality of the sound devices and explore their corporeal aspects, as sounding bodies that he interacts with in unexpected ways.

The actions are developed with a direct dramaturgy, each ending with the death of the microphone and consequent absence of sound. Examples of actions include burning a microphone, leaving it on the rail tracks, launching it into the air with a firework, hitting it with a slingshot, ...

Davide's actions explore the ephemeral nature of corporeal existence through the presence, absence, and disappearance of sound as a metaphor for life and death.





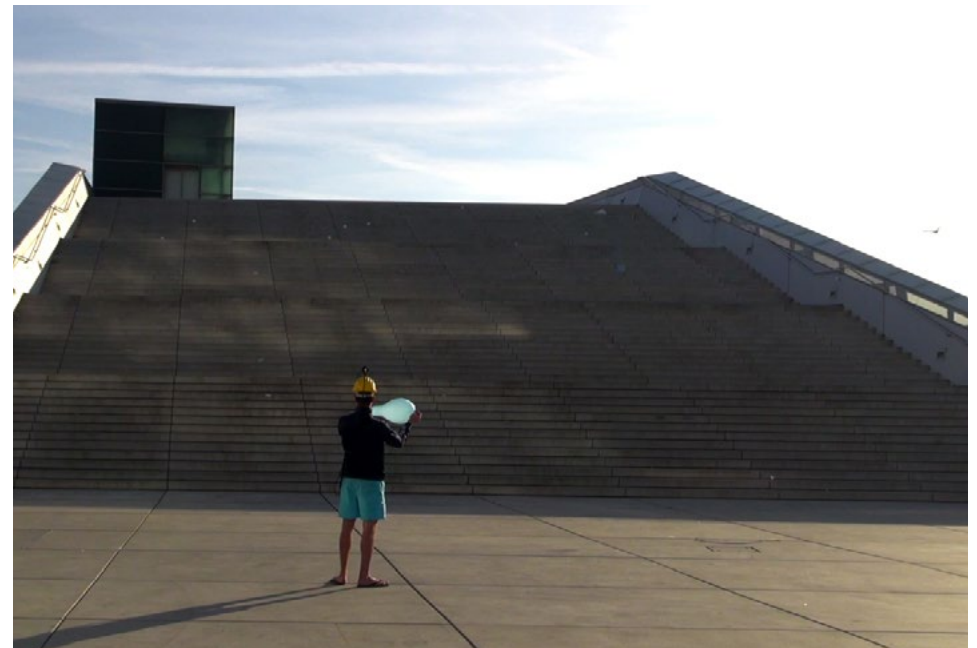
A BALLOON FOR LINZ

2011 . action

[watch](#)

A Balloon for Linz brings to light the acoustic response of specific locations in Linz.

Together with the video, a series of exploratory walks were organized in the city of Linz. Participants were invited to pop balloons and listen to the acoustic architecture of the urban space.





HIGH TIDE
2020 . action

watch

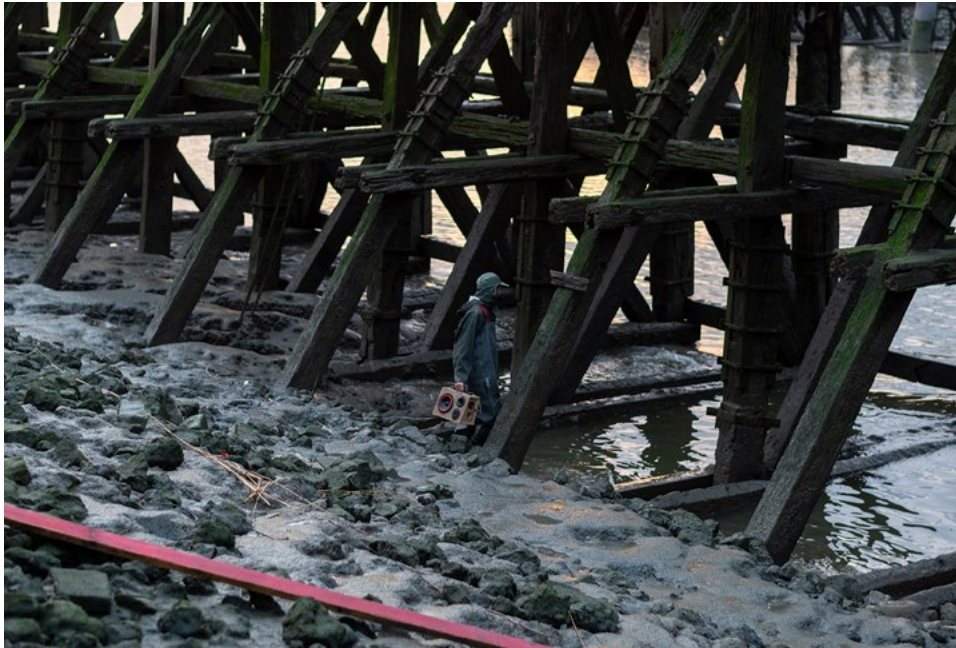
A loudspeaker projecting white noise is slowly taken by the high tide.

As the tide rises, the white noise gets modulated in relation to the movement of the water.

As sound disappears, a feeling of separation and withdrawal fills the audience witnessing the loss.



photos by Katinka Meersy



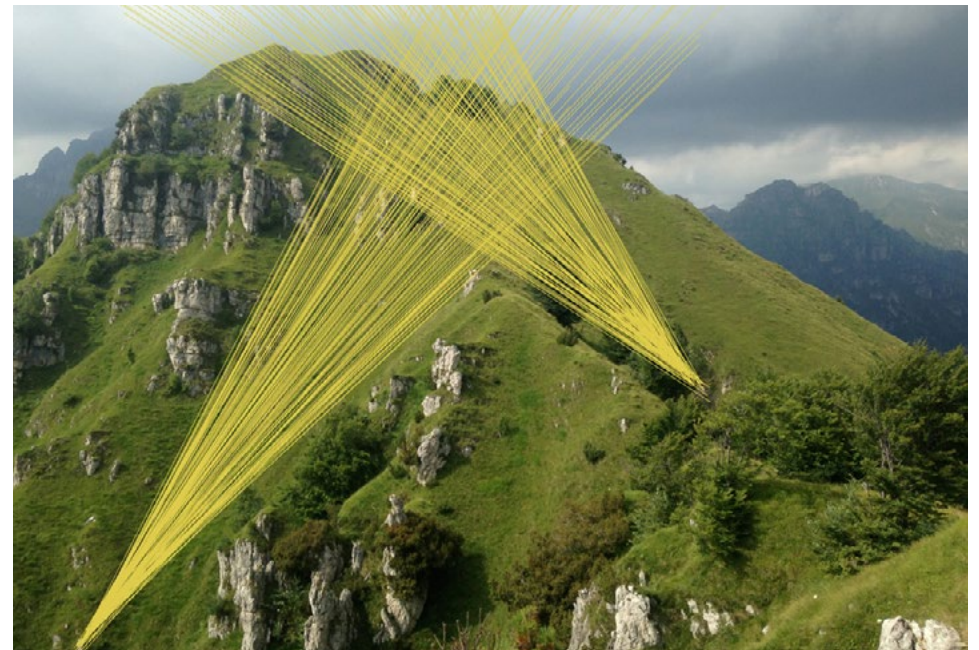
UP IN THE VALLEY

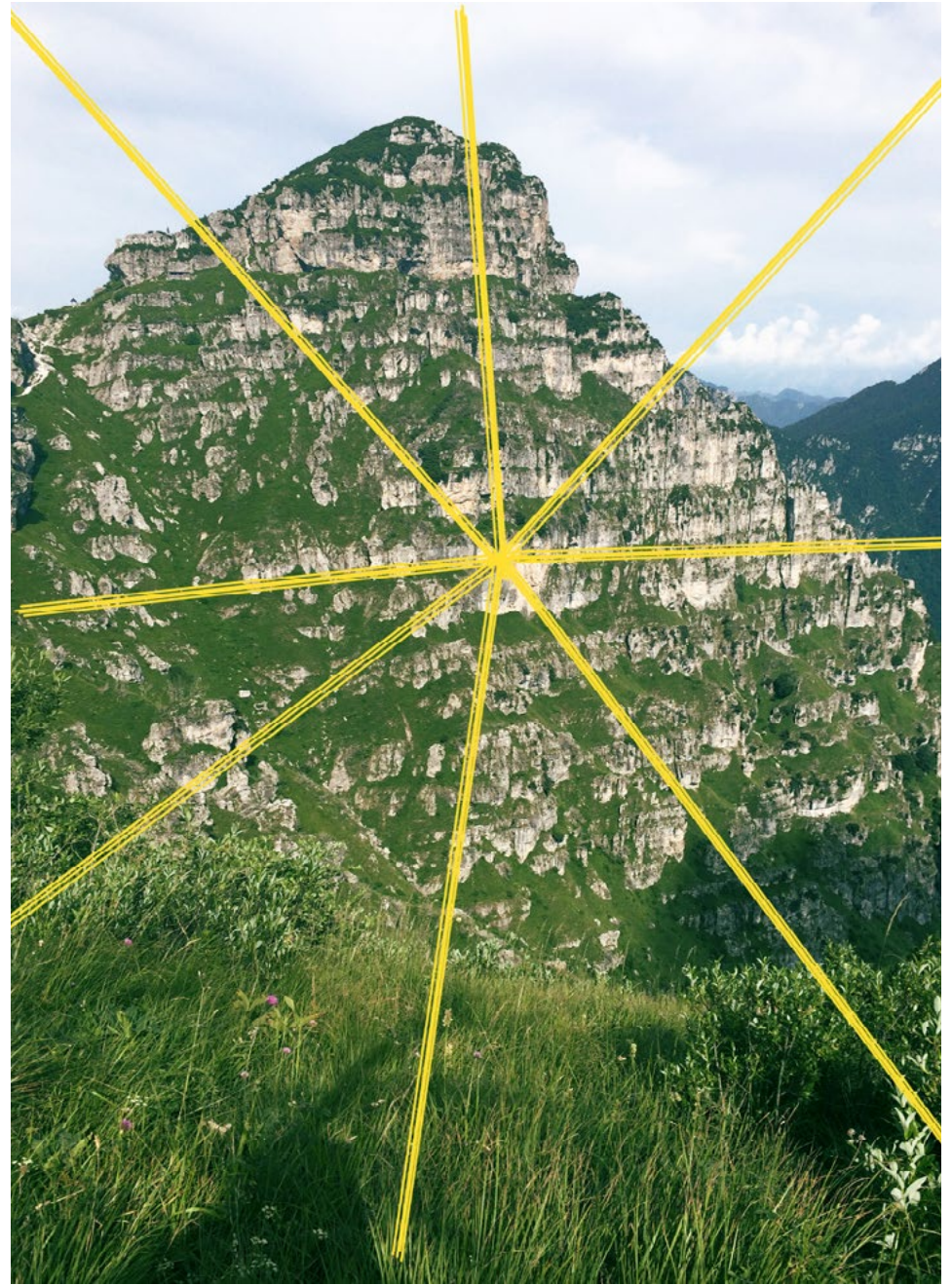
2013–2019 . workshop

[watch](#)

Up In The Valley is a workshop presenting a series of listening exercises specifically designed for mountain locations. The exercises are presented as part of a series of walking excursions and explore acoustic principles such as reflection, absorption, filtering, and the threshold of audibility. Mountain settings serve as unique setting providing specific qualities such as high silence/noise ratio, long-distance acoustic horizon and multiple reflecting surfaces.

The valley workshop has been organised autonomously for seven years in a small village on the mountains of Val Sabbia, Brescia, Northern Italy. Each workshop lasted one week and had a maximum of ten participants.







ULTRAS MASHUP

2018 . audio work

[listen](#)

Ultras Mashup consists of a series of audio tracks in which football chants' recordings are mixed with the "original" songs they are based on.

The work reflects on the musical aspects of football supporters' culture and supporters' practice of creation through appropriation.

The work includes football supporters' repurposed versions of Giuseppe Verdi's opera theme Aida, Jewish traditional song from psalm 23 Gam Gam, Marcella Bella's 1972 Sanremo Festival success Montagne Verdi, Walt Disney's whistling theme from Robin Hood, northern Italian folk song La Mula de Parenzio, Coca-Cola jingle Buy the World a Coke, Dean Martin's signature song That's Amore, and Righeira's 80's summer hit L'Estate Sta Finendo.



WE SPEAK THE AIR WE BREATHE

[watch](#)

2021 . performance

A choreographed sequence of white noise makes audible how sound propagates and interacts in relation to the architecture of the place.

The title of the work refers to the condition of interdependence that permeates all relationships. Streams of white noise become modified in relation to the surrounding physical space which sound encounters as it propagates. As we breathe the air we speak... drawing air inwards into our body and exhaling it outwards from our lungs back into surrounding space.





EACH TOUCH IS A MARK

2016 . performance

[more images](#)

A performer walks in a space holding a snare-drum in front of his face. A thrower positions himself opposite to the performer and sets off a number of fire rockets aimed at the snare-drum. We listen to the sound of a hit.



photos by Michela Di Savino



IGNITE

2020 . action

[watch](#)

An incendiary mixture consumes the membrane of a loudspeaker, devouring its insides.



